

WAG Digest

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WAG Meeting (online)

Ann Henry:

How to Write a Successful Query Pitch for Memoir or Fiction

Dec 6, 2020 — 2:30 pm to 4:00 pm

Speaker Ann Henry, novelist and author of *The Novel Pitch*, will speak at 2:30 p.m. on Sunday, December 6, via Zoom.

Submitting a compelling query letter to a literary agent, editor, or scout is the first step for most writers hoping to break into the traditional publishing market, and the heart of that letter is the pitch. Ann Henry will give us the tools and information we need to write a professional and engaging pitch that can entice the gatekeepers of publishing houses to request to see examples of our work, possibly resulting in a publishing contract.

Ann will give us industry guidelines, explain the elements that should be included in a pitch, demonstrate different approaches we can take

Henry's presentation will take about half an hour, after which she will be available for questions.

**ZOOM Meeting—
Dec. 6, 2020—
2:30 pm to 4:00
pm.**



to present our stories to best advantage, and share with us methods for reducing word count to the desired length.

The Novel Pitch

Everything you need to know
to write a successful query
for your fiction

... over 30 pitches in 25 categories

Ann Henry

Continued Next Page

Reminder:
Upcoming
meetings will be
held on Zoom—
you can find the
login information
on the Writers
Alliance Web site.

Upcoming WAG Meetings—Via Zoom

A native of north Mississippi, Ann earned a BA in Journalism from the University of Mississippi. After graduation, she worked for years as a newspaper reporter and editor in South Florida and in the British West Indies and later as an English teacher, magazine writer, radio news reporter, and television producer. Ann is the author of novels *A Bit of Sun* and *Sailing Away from the Moon* and the nonfiction book *The Novel Pitch*. She has served as a fiction judge for the Florida Writers Association's Royal Palm Literary Awards for the past four years and currently resides with her husband in St. Augustine, Florida.

Learn more about Ann Henry and the services she provides on her websites: ProseAct.com and annhenry.com/

For Zoom Information, please see the WAG
Website at
www.writersalliance.org



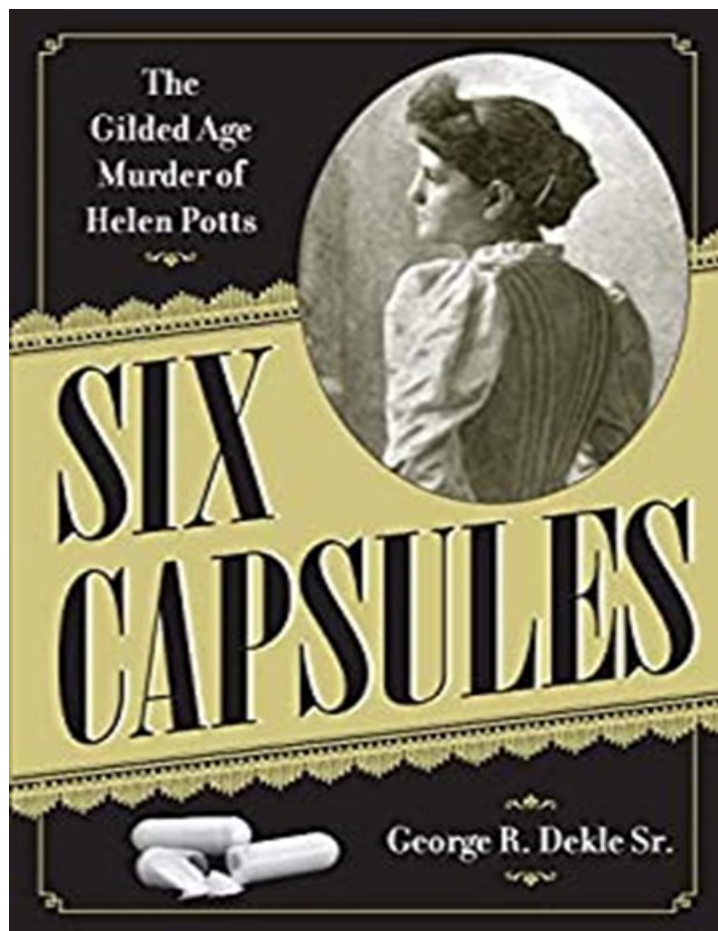
Bob Dekle: Research for Nonfiction

**January 10, 2021,
2:30 PM - 4:00 PM
Via Zoom**

And join us on Sunday, Jan. 10, 2021, for a talk by George R. (Bob) Dekle, Sr. Bob will discuss the process he uses for writing and researching nonfiction accounts of historic trials. The template for his talk will be a book in pre-publication with Kent State University Press: *Old Shakespeare and the East River Ripper: A Gilded Age Mystery*.

Continued Next Page

Bob's book tells the story of a Jack-the-Ripper style murder in a New York City brothel investigated by the "American Sherlock Holmes" and prosecuted by New York's greatest Assistant District Attorney. The case was beset with issues of classism, racism, illegal immigration, police corruption, agenda-driven journalism, and questions of false conviction. The author attempts to sort through the morass of conflicting claims to find the truth.



Dekle served for two years as an assistant public defender and thirty years as a prosecutor, handling dozens of homicide cases.

His last-published book, [*Six Capsules: The Gilded Age Murder of Helen Potts*](#), was awarded a Gold Medal by the Florida Authors and Publishers Association and Silver Medals by the Independent Publishers Association Book Awards and Royal Palm Literary Awards of the Florida Writers Association, all in nonfiction categories.

Dekle is the author of many other books including [*The Last Murder: The Investigation, Prosecution, and Execution of Ted Bundy*](#) and [*Prairie Defender: The Murder Trials of Abraham Lincoln*](#) (winner of a scholarship award from the Illinois Historical Society and Gold and Silver Medals from the Florida Authors and Publishers Association in nonfiction categories). He has also coauthored other books including [*The Lindbergh Kidnapping Case: A Critique of the Trial of Bruno Richard Hauptmann*](#).

For a more complete list of Dekle's books, check out his [Authors Guild page](https://go.authorsguild.org/members/3935). (<https://go.authorsguild.org/members/3935>)

For Zoom Information, please see the WAG
Website at
www.writersalliance.org

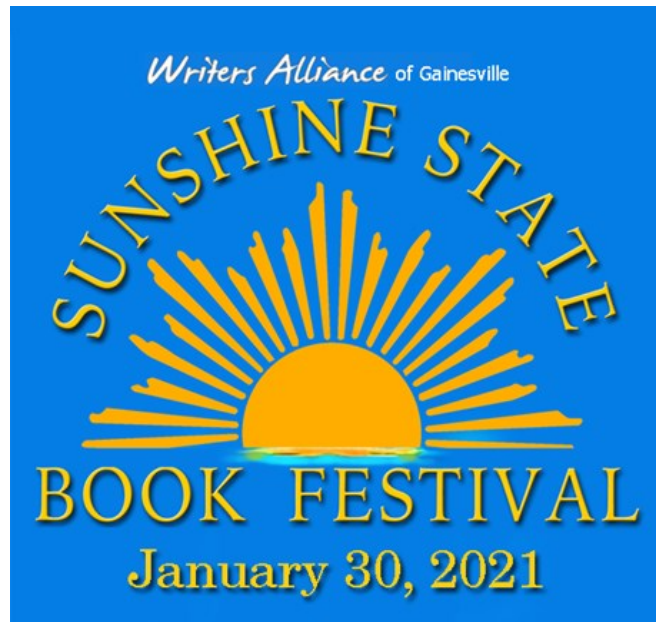
WAG Meetings: Tentative Dates for 2021

Jan. 10
Feb. 14
Mar 14
Apr. 11
May 2 (first Sunday since Mother's Day is on
the second Sunday)
June 13

Tentative Dates for 2021 (cont.)

July 11
Aug. 8
Sept. 12
Oct. 10
Nov. 14
Dec. 12

WAG Brags



Bringing Readers and Writers Together – Digitally

Author registration for 2021 book festival now open

The Writers Alliance of Gainesville (WAG) is pleased to announce that online registration for our 2021 Sunshine State Book Festival is now open at www.sunshinestatebookfestival.com.

In response to the COVID-19 pandemic, the 2021 Sunshine State Book Festival will be a digital event opening online January 30 and accessible for five months. Each participating author will have a virtual booth with a video presentation provided by the author, links to his/her website, and covers of the author's books which link to Amazon's "Look Inside" feature.

Authors of all genres are invited to join us for this unique book festival. Additional details, the author registration form, and a preview of the festival design are available at www.sunshinestatebookfestival.com.

The registration fee for the 2021 festival has been waived, but the number of booths is limited, so please register now. Registration closes December 15, 2020, or sooner if the limit is reached.

For information on how to set up your Digital Booth, go here:

<http://www.sunshinestatebookfestival.com/ssbf-reg1.html>

If you need a video created, go to this page on the Book Festival Website – videographers are listed on the right hand side of the page. <http://www.sunshinestatebookfestival.com/ssbf-video.html>

WAG Brags

Congratulations to WAG Vice President (and soon to be president) Jess Elliott for her publication of Halloween Escort, as part of the Reedsy prompts contest: Write about someone's first Halloween as a ghost. Her winning story is available here:

<https://blog.reedsy.com/creative-writing-prompts/author/jess-elliott/>

*W*R*I*T*E*



[Bear Woman Rising](#)

Dorothy Staley, a long time WAG contributor, has published a helpful YouTube Video on:

Building Blocks of Fiction Novels: Creation of Characters in Bear Woman Rising (<https://www.youtube.com/watch?v=hB80TwKjfoc&feature=youtu.be>)

As Dorothy explains:

This video explores how my own life experiences shaped Jesse Bookman, one of the leading female characters in my fiction novel, Bear Woman Rising, and how she in turn has affected me. For more information, please visit my site: <https://BearWomanRising.com> You can find my book, Bear Woman Rising, at: Amazon: <http://bit.ly/bearwomanrising-amazon> Bookshop: <http://bit.ly/bearwomanrising-bookshop> Barnes & Noble: <http://bit.ly/bearwomanrising-barnesa...>

*W*R*I*T*E*

Congratulations to Mallory O'Connor for a great review of her novel, *Key to Eternity*.

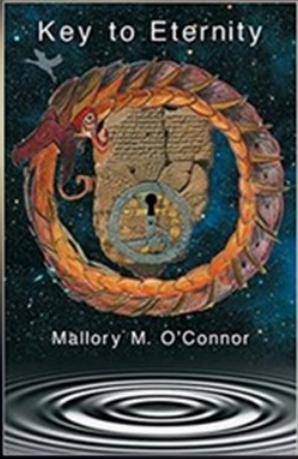
<https://bookviralreviews.com/book-reviews/occult-fiction-key-to-eternity/>

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WAG Brags

Book Viral

Book Reviews In All Genres Since 2002



★★★★★

Gripping & Highly Entertaining

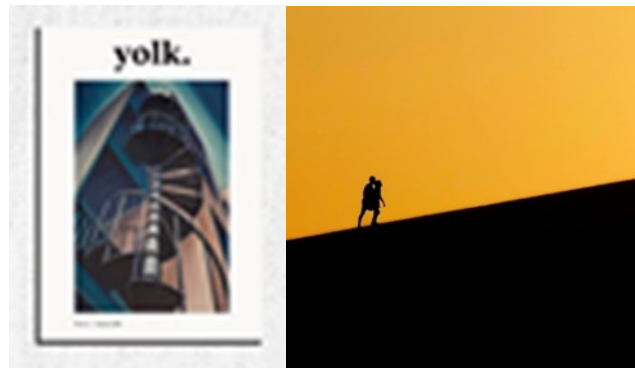
Imaginative and evocative, *Key to Eternity* sees the return of Psychic detective Epiphany Mayall with O'Connor delivering a vibrant mix of Sumerian history, myth and metaphors that coalesce into a compelling read.

Read the full review at www.bookviralreviews.com

Check out her book here: <https://www.amazon.com/Key-Eternity-Mallory-M-OConnor/dp/1480888214/>

W*R*I*T*E

Congratulations to Charlotte Porter for her humorous, edgy publication of *Sundogs* in the Canadian Journal *Yolk*. Check out her story here: <https://www.yolkliterary.ca/articles/sundogs>.



If you're interested in submitting to *Yolk*, their next issue is on the topic of "Home." <https://www.yolkliterary.ca/submissions>

Home is a collection of parts and memories, screwed and dovetailed together. It's sanctuary and hysteria. It's what you run from, run to. Maybe yours is brick. Maybe yours is body. Whatever it may be, go there soon, and hope for an open door.

Wag Brags

Congratulations to our upcoming January 2021 speaker Bob Dekle for winning Silver in the Nonfiction category for the Royal Palms Literary Award. His book, *Six Capsules: The Gilded Age Murder Of Helen Potts*, has won multiple awards, including a gold medal from the Florida Authors and Publishers Association. Check out Bob's author page here:

https://www.amazon.com/George-R-Dekle-Sr./e/B004NK317A?ref=dbs_p_pbk_r00_abau_000000

W*R*I*T



Congratulations to WAG President Pat Caren who writes as Marie Q. Rogers for winning the Bronze Award for YA Fiction at the Royal Palm Literary Awards Competition. Her book, *Trials by Fire*, is described as follows:

She was alive. She was safe. But where? And at what cost? Trapped in a house fire, Fern's only means of escape is by a paranormal gift she never knew existed. Transported instantly from all she knew—family, home, friends—to a distant world from which she's unable to return. There, her highly psychic rescuers lead a primitive lifestyle, hiding from an alien race that had once enslaved them. While dealing with homesickness and grief, Fern struggles with a new language, unusual customs, and unrequited love. Her efforts to fit in often fall short. Despite this, she becomes a contributing member of the community. In the end, it is her vigilance that saves the lives of her new people.

Her book and author page are available here: https://www.amazon.com/Marie-Q-Rogers/e/B083BZFK3J?ref=dbs_p_ebk_r00_abau_000000

WAG Brags

W*R*I*T*E

Congratulations to Darlene Marshall on her new publishing deal with *J'ai Lu Publishing* in France. As advertised in Publishers Marketplace:

Publishers Marketplace Deal Report

International rights: Fiction

September 16, 2020

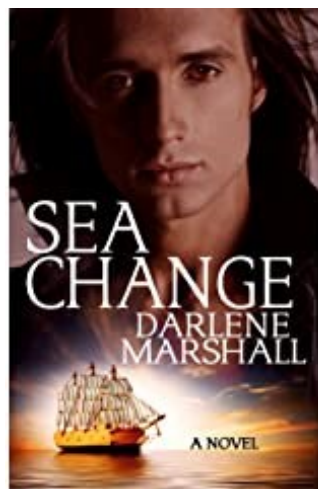
Darlene Marshall's *WHAT THE PARROT SAW* and *THE PIRATE'S SECRET BABY*, to **Margaret Calpena** at **J'ai Lu (France)**, in a nice deal, in an exclusive submission, in a two-book deal, for publication in spring 2021, by **Barbara Collins Rosenberg** at **Rosenberg Group**.

Darlene's first novel in the High Seas series (SEA CHANGE) was published by J'ai Lu in February as *À la merci du corsaire*, and the second novel is due for release in French in November, 2020.

You can find her books on Amazon here:

<https://www.amazon.com/Darlene-Marshall/e/B002BLWIJ2?>

WAG Brags





A Writer's Guide to Fair Use and Permissions + Sample Permissions Letter

Posted on [September 17, 2020](#) by [Jane Friedman](#)



Andrea Costa Photography / Flickr

Whenever you decide to directly quote, excerpt, or reproduce someone else's work in your own—whether that's a book, blog, magazine article, or something else—you have to consider, for each use, whether or not it's necessary to seek explicit, legal permission from the work's creator or owner.

Unfortunately, quoting or excerpting someone else's work falls into one of the grayest areas of copyright law. There is no *legal* rule stipulating what quantity is OK to use without seeking permission from the owner or creator of the material. Major legal battles have been fought over this question, but there is still no black-and-white rule.

A Writers Guide
To Fair Use and
Sample
Permissions Letter

A Writer's Guide to Fair Use (Con't)

However, probably the biggest “rule” that you’ll find—if you’re searching online or asking around—is: “Ask explicit permission for everything beyond X.”

What constitutes “X” depends on whom you ask. Some people say 300 words. Some say one line. Some say 10% of the word count.

But any rules you find are based on a general institutional guideline or a person’s experience, as well as their overall comfort level with the risk involved in directly quoting and excerpting work. That’s why opinions and guidelines vary so much. Furthermore, each and every instance of quoting/excerpting the same work may have a different answer as to whether you need permission.

So there is no one rule you can apply, only principles. I hope to provide some clarity on those principles in this post.

When do you **NOT** need to seek permission?

You do not need to seek permission for work that’s in the public domain. This isn’t always a simple matter to determine, but as of Jan. 1, 2020, it includes any work published before 1925. (As of Jan. 1, 2021, it will include any work published before 1926. And so on.)

Some works published after 1925 are also in the public domain. [Read this guide from Stanford about how to determine if a work is in the public domain.](https://fairuse.stanford.edu/overview/public-domain/welcome/) (https://fairuse.stanford.edu/overview/public-domain/welcome/)

You also do not need to seek permission when you’re simply mentioning the title or author of a work. It’s like citing a fact. Any time you state unadorned facts—like a list of the 50 states in the United States—you are not infringing on anyone’s copyright. It’s also fine to link to something online from your website, blog, or publication. Linking does not require permission.

Finally, if your use falls within “fair use,” you do not need permission. This is where we enter the trickiest area of all when it comes to permissions.

What constitutes “fair use” and thus doesn’t require permission?

There are four criteria for determining fair use, which sounds tidy, but it’s not. These criteria are vague and open to interpretation. Ultimately, when disagreement arises over what constitutes fair use, it’s up to the courts to make a decision.

Continued Next Page

The four criteria are:

1. **The purpose and character of the use.** For example, a distinction is often made between commercial and not-for-profit/educational use. If the purpose of your work is commercial (to make money), that doesn't mean you're suddenly in violation of fair use. But it makes your case less sympathetic if you're borrowing a lot of someone else's work to prop up your own commercial venture.
2. **The nature of the copyrighted work.** Facts cannot be copyrighted. More creative or imaginative works generally get the strongest protection.
3. **The amount and substantiality of the portion used in relation to the entire quoted work.** The law does not offer any percentage or word count here that we can go by. That's because if the portion quoted is considered the most valuable part of the work, you may be violating fair use. That said, most publishers' guidelines for authors offer a rule of thumb; at the publisher I worked at, that guideline was 200-300 words from a book-length work.
4. **The effect of the use on the potential market for or value of the quoted work.** If your use of the original work affects the likelihood that people will buy the original work, you can be in violation of fair use. That is: If you quote the material extensively, or in a way that the original source would no longer be required, then you're possibly affecting the market for the quoted work. (Don't confuse this criteria with the purpose of reviews or criticism. If a negative review would dissuade people from buying the source, this is not related to the fair use discussion in this post.)

To further explore what these four criteria mean in practice, be sure to read this excellent article by attorney Howard Zaharoff that originally appeared in Writer's Digest magazine: ["A Writers' Guide to Fair Use."](https://www.morse.law/news/writers-guide-to-fair-use) <https://www.morse.law/news/writers-guide-to-fair-use>

In practice, if you're only quoting a few lines from a full-length book, you are most likely within fair use guidelines, and do not need to seek permission. **But to emphasize: every case is different.** Also, much depends on your risk tolerance. To eliminate all possible risk, then it's best to either ask for permission or eliminate use of the copyrighted material in your own work. Here's a flowchart that can help you evaluate what you might need to ask permission for.

Evaluate
the amount
of material
you need to
use..

Continued Next Page

DO YOU NEED TO REQUEST PERMISSION?

How to legally quote others in a commercial trade publication

Is *any* of the following true?

- The material is in the **public domain**
- The material is a URL, title, author, plain fact, or very short phrase
- The material is one line from a full-length work & does not encapsulate the heart of that work

In the United States *

- PUBLISHED before 1925 (and some between 1925-78, requires research)
- UNPUBLISHED and created before 1897
- works of known authors who died before 1947
- most works by the federal government

YES

You do not need to seek permission. The material is too short or not protected by copyright law.

NO

Is the material licensed under Creative Commons?

NO

Are you quoting a song lyric or poem?

YES

No permission is needed if you abide by the CC license indicated.

NO

YES

Your use likely requires permission, especially when your use is commercial.

YES

Most likely this will not be considered infringement & you do not need to seek permission.

NO

Is *either* of the following true?

- You are using more than a few sentences from a book-length work (if it is a shorter work, then the answer is yes).
- Your use could affect the market for the original work.

* Laws outside the U.S. may differ. For more help: <https://janefriedman.com/sample-permission-letter/>

A Writer's Guide to Fair Use (Con't)

Three important caveats about this chart

- Nothing can stop someone from suing you if you use their copyrighted work in your published work.
- The only way your use of copyright is tested is by way of a lawsuit. That is, there is no general policing of copyright. Therefore, how you handle copyrighted content depends on how risk averse you are. If you decide not to seek permission because you plan to use a fair use argument, be prepared with the best-possible case to defend your use of the copyrighted content in the event that you are sued.
- If you intend to produce material that is accessible worldwide and in digital form (such as content on the internet, ebooks, etc), *and* if you are using content considered in the public domain in the United States, you should double-check whether the content is also in the public domain in other countries. You can learn more about this issue in [The Public Domain by Stephen Fishman](https://store.nolo.com/products/the-public-domain-publ.html). <https://store.nolo.com/products/the-public-domain-publ.html>

If you're concerned about your risk, you can also search for the rights owner's name and the keyword "lawsuit" or "copyright" to see if they've tried to sue anyone. However, just because someone hasn't sued yet doesn't mean they won't sue you.

If you seek permission, you need to identify the rights holder

Once you've decided to seek permission, the next task, and one of the most difficult, is identifying who currently holds the copyright or licensing to the work. It will not always be clear who the copyright holder is, or if the work is even under copyright. Here are your starting points.

Nothing can
stop someone
from suing
you if you
use their
copyrighted
work...

- **First, verify the actual source of the text.** Sometimes writers use quotes from Goodreads or other online sources without verifying the accuracy of those quotes. (As someone who is misattributed on Goodreads, I can confirm: people are misattributed *all the time*.) If you don't know the source, and you don't know the length of the source work, and you don't know if what you are quoting is the "heart" of the work, then you are putting yourself at risk of infringement.
- **If you're seeking permission to quote from a book,** look on the copyright page for the rights holder; it's usually the author. However, assuming the book is currently in print and on sale, normally you contact the publisher for permission. You can also try contacting the author or the author's literary agent or estate. (Generally, it's best to go to whomever seems the most accessible and responsive.
- **If the book is out of print** (sometimes you can tell because editions are only available for sale from third parties on Amazon), or if the publisher is out of business or otherwise unreachable, you should try to contact the author, assuming they are listed as the rights holder on the copyright page.
- **You can also check government records.** Most published books, as well as other materials, have been officially registered with the US Copyright Office. [Here is an excellent guide from Stanford on how to search the government records.](https://fairuse.stanford.edu/overview/copyright-research/searching-records/) <https://fairuse.stanford.edu/overview/copyright-research/searching-records/>
- **For photo or image permissions:** Where does the photo appear? If it's in a newspaper, magazine, or an online publication, you should seek permission from the publication if the photo is taken by one of their staff photographers or otherwise created by staff. If you've found the photo online, you need to figure out where it originated from and/or who it's originally credited to. ([Try using Google Image Search.](https://images.google.com/)) <https://images.google.com/>

When in doubt, seek permission from the photographer, keeping in mind that many photographers work through large-scale agencies such as Getty for licensing and permissions. Photo permissions can get complex quickly if they feature models (you may need a model release in addition to permission) or trademarked products. Here is an excellent, in-depth guide if you need it: [Can I Use That Image?](https://visme.co/blog/how-do-you-know-if-something-is-in-the-public-domain/) (<https://visme.co/blog/how-do-you-know-if-something-is-in-the-public-domain/>)

Generally, you or your publisher will want *nonexclusive world rights* to the quoted material. "Nonexclusive" means you're not preventing the copyright owner from doing whatever they want with the original material; "world rights" means you have the ability to distribute and sell your own work, with the quoted material, anywhere in the world, which is almost always a necessity given the digital world we live in.

Also, permission is generally granted for a specific print run or period of time. For example, if you seek permission for a 5,000-copy print run, you'll need to secure permission a second time if you go back to press. (And if you publish a second edition, you'll need to seek permission again.)

A possible solution for some authors: PLSclear. [PLSclear](https://www.plsclear.com/), (<https://www.plsclear.com/>) a UK firm, can help secure permissions. It is a free service; here is [the list of publishers](http://www.pls-permissions.com/participating-publishers) that participate. (<http://www.pls-permissions.com/participating-publishers>)

A Writer's Guide to Fair Use (Con't)

If you're under contract with a Publisher

Just about every traditional publisher provides their authors with a permissions form to use for their project (be sure to ask if you haven't received one!), but if you're a self-publishing author, or you're working with a new or inexperienced house, you may need to create your own.

To help you get started, I've created a sample permissions letter you can customize; it will be especially helpful if you're contacting authors or individuals for permission. It will be less necessary if you're contacting publishers, who often have their own form that you need to sign or complete.

To request permission from a publisher, visit their website and look for the Permissions or Rights department. Here are links to the New York publishers' rights departments, with instructions on how to request permission.

[Harpercollins permissions information](https://permissions.harpercollins.com/) (<https://permissions.harpercollins.com/>)

[Penguin Random House permissions portal](https://permissions.penguinrandomhouse.com/) (<https://permissions.penguinrandomhouse.com/>)

[Macmillan permissions](https://us.macmillan.com/fsg/rightsandpermissions) (<https://us.macmillan.com/fsg/rightsandpermissions>)

[Simon & Schuster permissions](https://www.simonandschuster.biz/c/biz-rights-and-permissions) (<https://www.simonandschuster.biz/c/biz-rights-and-permissions>)

[Hachette permissions](https://www.hachettebookgroup.com/about/faqs/#3-1) (<https://www.hachettebookgroup.com/about/faqs/#3-1>)

Will you be charged for permission?

It's hard to say, but when I worked at a mid-size publisher, we advised authors to be prepared to pay \$1,000–\$3,000 for all necessary permissions fees if they were quoting regularly and at length. (Publishers don't cover permissions fees for authors, except in special cases.) If you're seeking permission for use that is nonprofit or educational in nature, the fees may be lower or waived.

**Publishers
don't cover
permission
fees for
authors.**

A Writer's Guide to Fair Use

(Con't)

What if you don't get a response or the conditions are unreasonable?

That's unfortunate, but there is little you can do. If you can't wait to hear back, or if you can't afford the fees, you should not use the work in your own. However, there is something known as a "good faith search" option. If you've gone above and beyond in your efforts to seek permission, but cannot determine the copyright holder, reach the copyright holder, or get a response from a copyright holder (and you have documented it), this will be weighed as part of the penalty for infringement. This is not protection, however, from being sued or being found guilty of infringement.

How to avoid the necessity of seeking permission

The best way to avoid seeking permission is to not quote or excerpt another person's copyrighted work. Some believe that paraphrasing or summarizing the original—rather than quoting it—can get you off the hook, and in some cases, this may be acceptable. Ideas are not protected by copyright, but the expression of those ideas is protected. So, putting something in your own words or paraphrasing is usually okay, as long as it's not too close to the way the original idea was expressed.

You can also try to restrict yourself to using work that is licensed and available under Creative Commons—which does not require you to seek permission if your use abides by certain guidelines. [Learn more about Creative Commons.](https://creativecommons.org/) (<https://creativecommons.org/>)

What about seeking permission to use work from websites, blogs, or other digital mediums?

The same rules apply to work published online as in more formal contexts, such as print books or magazines, but attitudes tend to be more lax on the Internet. When bloggers (or others) aggregate, repurpose, or otherwise excerpt copyrighted work, they typically view such use as "sharing" or "publicity" for the original author rather than as a copyright violation,

Ideas are not protected by copyright, but the expression of those ideas is protected.

A Writer's Guide to Fair Use (Con't)

especially if it's for noncommercial or educational purposes. I'm not talking about wholesale piracy here, but about extensive excerpting or aggregating that would not be considered OK otherwise. In short, it's a controversial issue.

Does fair use and permissions apply to images, art, or other types of media?

The same rules apply to all types of work, whether written or visual. Typically, you have to pay licensing or royalty fees for any photos or artwork you want to use in your own work. If you can't find or contact the rights holder for an image, and it's not in the public domain, then you cannot use it in your own work. You need explicit permission.

However, more and more images are being issued by rights holders under Creative Commons rather than traditional copyright. To search for such images, you can look under the "Creative Commons" category at Flickr or [VisualHunt](https://visualhunt.com/). (<https://visualhunt.com/>))

Note: If you find "rights-free images," that doesn't mean they are free to use. It simply means they are usually cheaper to pay for and overall less of a hassle.

No permission is needed to mention song titles, movie titles, names, etc.

You do not need permission to include song titles, movie titles, TV show titles—any kind of title—in your work. You can also include the names of places, things, events, and people in your work without asking permission. These are facts.

But: be very careful when quoting song lyrics and poetry

Because songs and poems are so short, it's dangerous to use even 1 line without asking for permission, even if you think the use could be considered fair. However, it's still fine to use song titles, poem titles, artist names, band names, movie titles, etc.

Nothing can
stop someone
from suing
you if you
use their
copyrighted
work....

Sample Permissions Letter

Editor's note: This sample letter can be used as a starting point when requesting permission—from authors, publishers, or other rights holders—to reprint their copyrighted material into your new work. Two caveats: (1) It is not necessary to request permission if you are within fair use guidelines, and (2) most publishers will ask you to sign their legal form and will not agree to sign your letter; this is normal.

If your work is fairly complex, or this letter raises more questions than it answers, then you should talk to your publisher. If you're self-publishing, seek an attorney; this is not professional legal advice.

[Use letterhead; if you have none, put your address and contact information at the top]

[Date]

[Copyright Holder Name]

[Copyright Holder Address]

Dear [Copyright Holder Name],

I am requesting permission to reprint [# of words / # of poetry lines / illustrations] from the following work:

Author:

Title of the work:

ISBN:

Year of publication:

A copy of the material I would like to use is enclosed [or pasted below, or attached].

I would like to include the above material as part of the following book that I am preparing:

Author:

Title of work:

Publisher:

Publication date:

Print run (if applicable):

Price:

[If you are not requesting permission for a book, then identify the format, e.g., physical or digital audio, CD or DVD, online/website use, app, etc, and still detail the publisher/distributor, release date, and price.]

I request non-exclusive world rights to use this material in my work, in all languages and for all editions and formats, including digital/electronic. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you.

If you agree with the terms as described above, please sign and return the letter to me, specifying any credit line, fees, or other conditions you require. Your signing of this letter confirms that you own the copyright to the above described material. If you do not currently hold the rights, I would appreciate any information that can help me contact the rights holder.

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Continued Next Page



Jane Friedman

[View posts by Jane Friedman](#)

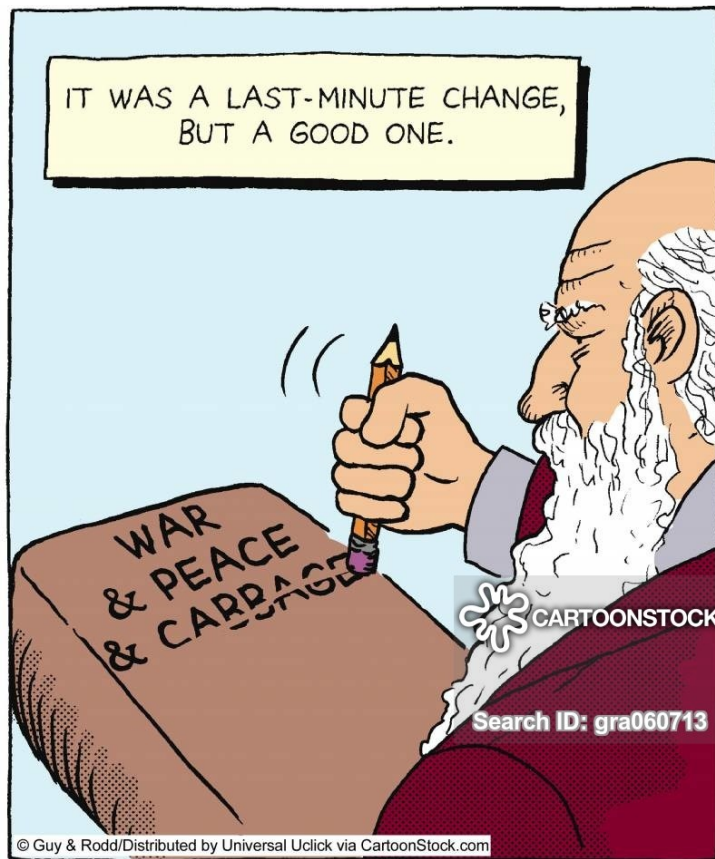
Jane Friedman ([@JaneFriedman](#)) has 20 years of experience in the publishing industry, with expertise in digital media strategy for authors and publishers. She is the publisher of [The Hot Sheet](#), the essential newsletter on the publishing industry for authors, and was named Publishing Commentator of the Year by Digital Book World in 2019.

In addition to being a columnist for *Publishers Weekly*, Jane is a professor with The Great Courses, which released her 24-lecture series, [How to Publish Your Book](#). Her book for creative writers, [The Business of Being a Writer](#) (University of Chicago Press), received a starred review from Library Journal.

Jane speaks regularly at conferences and industry events such as BookExpo America, Digital Book World, and the AWP Conference, and has served on panels with the National Endowment for the Arts and the Creative Work Fund.



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Calls for Submission



Website: <http://www.bu.edu/agni>

Genres Published: Poetry, Fiction, Creative Nonfiction

Submission Guidelines: <http://www.bu.edu/agni/submit.html>

Reading Period: Sep 1 to May 31

Reporting Time: Less than 3 months

Charges Reading Fee: No

Accepts Electronic Submissions: Yes

Accepts Simultaneous Submissions: Yes

Accepts Unsolicited Submissions: Yes

Number of Debut Authors per Issue: Approx. 30 authors and translators appear in each print issue. Six authors appear each month at AGNI Online.

Payment: Cash

Editorial Focus

We see literature and the arts as part of a broad, ongoing cultural conversation that every society needs to remain vibrant and alive. We look for the honest voice, the idiosyncratic signature, experimental where necessary but not willfully so. Writing that grows from a vision, a perspective, and a passion will interest us, regardless of structure or approach.

Tips From the Editor

Please read our submission guidelines online. Support what you care about by subscribing to several literary magazines!

W*R*I*T*E

Calls for Submission

As sent to our President, Pat Caren:

My name is Hope Dean, and I'm the creative writing director of DayDream Magazine, a new publication.

We're looking for creative writing submissions for our first issue, and I was wondering if you could pass on the message to members of your organization who are looking for places to publish their work -- especially poets.

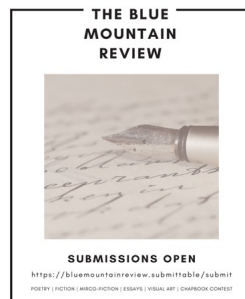
The guidelines are relatively simple. The work:

- must be under 500 words
- must be related to the topics of change, community, love, action and comfort

The submission link is [here](https://docs.google.com/forms/d/1HQhYRhazplmNOi-j3VcuY-5ON5sRkTk-ijsoy9s548/): <https://docs.google.com/forms/d/1HQhYRhazplmNOi-j3VcuY-5ON5sRkTk-ijsoy9s548/>

If they have any other questions, they can email me at hopedeanmedia@gmail.com.

W*R*I*T*E



Posted November 25, 2020

We Want the Best Stories in All Genres

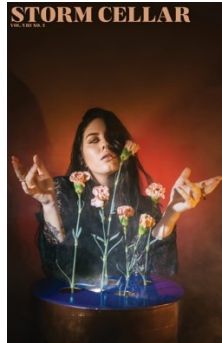
Deadline: Submissions accepted year-round.

The Blue Mountain Review launched from Athens, Georgia in 2015 with the mantra, "We're all south of somewhere." As a journal of culture the *BMR* strives to represent life through its stories. Stories are vital to our survival. Songs save the soul. Our goal is to preserve and promote lives told well through prose, poetry, music, and the visual arts. Our editors read year-round with an eye out for work with homespun and international appeal. We've published work with Jericho Brown, Kelli Russell Agodon, Robert Pinsky, Rising Appalachia, Nahko, Michel Stone, Genesis Greykid, Cassandra King, Melissa Studdard, and A.E. Stallings.

www.southerncollectiveexperience.com/submission-guidelines/

Calls for Submission

W*R*I*T*E

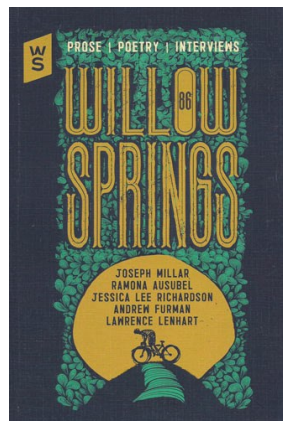


Call for Submissions: Storm Cellar

Deadline: Rolling

Storm Cellar is a literary journal of safety and danger, in print and ebook formats since 2011. We seek the voices of Black, Indigenous, POC, LGBTQIA+, gender nonbinary, neurodivergent, fat, disabled, border-straddling, poor, and more marginalized authors. We encourage connections, in work or by creator, to the Midwest, broadly construed. Now paying. Send ambitious, surprising new art and writing through stormcellar.submittable.com; learn more at stormcellar.org.

W*R*I*T*E



Call for Submissions: Willow Springs Magazine

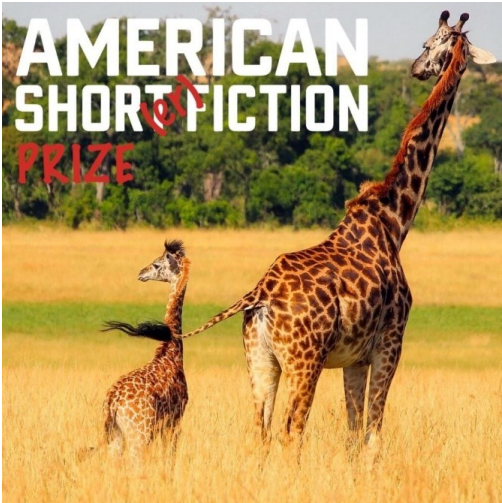
Deadline: Rolling

Founded in 1977, *Willow Springs* has long been dedicated to publishing fresh and exciting contemporary poetry, fiction, and creative nonfiction. We are looking for writing that surprises and moves us, whether it comes from up-and-coming writers or established greats. Specifically, we are looking to promote underrepresented and international voices—including translations—but we welcome submissions of any kind. We pay contributors for their work. Submission guidelines and more information about *Willow Springs* may be found here: willowspringsmagazine.org.

Contests

Announcing the 2021 American Short(er) Fiction Prize

by [Rebecca Markovits](#) | November 23, 2020



We are thrilled to announce that Susan Steinberg, author of three remarkable story collections—*The End of Free Love*, *Hydroplane*, and *Spectacle*—and *Machine: A Novel* ([read a beautiful ASF-published excerpt, “Killers,” here](#)), will judge our 2021 American Short(er) Fiction Prize. The prize recognizes extraordinary short fiction under 1,000 words. The first-place winner will receive a \$1,000 prize and publication. Previous winners of the Short(er) Fiction Prize have gone on to be anthologized in places such as *The Pushcart Prize: Best of the Small Presses*. All entries will be considered for publication.

General Guidelines

- Submit your entry online between November 23, 2020 – February 1, 2021.
- The first-place winner will receive a \$1,000 prize and publication in a future issue of *ASF*. All entries will be considered for publication.
- Please submit your \$17 entry fee and your work through [Submittable](#). We no longer accept submissions by post. International submissions in English are eligible. <http://americanshortfiction.org/submityourwork/>
- Stories must be 1,000 words or fewer. You are allowed to include up to three stories per entry. Please submit all stories in one document. Each story must begin on a new page and be clearly titled. For the title of your submission list the story titles, separated by a comma. Please DO NOT include any identifying information on the manuscript itself.
- You may submit multiple entries. We accept only previously unpublished work. We do allow simultaneous submissions, but we ask that you notify us promptly of publication elsewhere.

*W*R*I*T*E*

Contests

Writer's Digest Short Short Story Competition

Deadline: December 14, 2020

Entry Fee: \$30

Cash Prize: \$3,000

E-mail address: writersdigestwritingcompetition@aimmedia.org

Website: <http://www.writersdigest.com/writers-digest-competitions/short-short-story-competition>

A prize of \$3,000 and travel and lodging expenses for a trip to the Writer's Digest Conference in New York City is given annually for a short short story. A second-place prize of \$1,500 is also awarded. The winners will both be published in *Writer's Digest*. Using only the online submission system, submit a story of up to 1,500 words with a \$25 entry fee by November 16, or with a \$30 entry fee by December 14. Visit the website for the required entry form and complete guidelines.

Writer's Digest, Short Short Story Competition, 4445 Lake Forest Drive, Suite 470, Blue Ash, OH 45242.

W*R*I*T*E

Cabell First Novelist Award

Virginia Commonwealth University

Deadline: December 30, 2020

Cash Prize: \$3,000

E-mail address: cabellfn@vcu.edu

Website: <http://www.firstnovelist.vcu.edu>

A prize of at least \$3,000 is given annually for a first novel published during the previous year. The winner and two additional guest panelists (usually the winner's agent and editor) will also receive lodging and travel expenses to attend the First Novelist Award Night at Virginia Commonwealth University in fall 2021. A committee of novelists and critics will judge. Submit one digital copy and five hard copies of a book published in 2020 by December 30. There is no entry fee. Visit the website for complete guidelines.

Virginia Commonwealth University, Cabell First Novelist Award, c/o VCU Libraries, 901 Park Avenue, Box 842033, Richmond, VA 23284. Michelle Goshen, Contact.

Contests

Virginia Woolf Award for Short Fiction

Deadline: December 31, 2020

Entry Fee: \$20

Cash Prize: \$2,500

E-mail address: info@litmag.com

Website: <http://www.litmag.com>

A prize of \$2,500 and publication in *LitMag* is given annually for a short story. The winner will have their work reviewed by agents from Bankoff Collaborative, the Bent Agency, Brandt & Hochman, Folio Literary Management, InkWell Management, Sobel Weber Associates, and Triangle House Literary. The editors will judge. Using only the online submission system, submit a story of 3,000 to 8,000 words with a \$20 entry fee by December 31. All entries are considered for publication. Visit the website for complete guidelines.

LitMag, Greeley Square Station, P.O. Box 20091, New York, NY 10001.

W*R*I*T*E

River Styx - Micro-Fiction Contest

Deadline: December 31, 2020

Entry Fee: \$15

Cash Prize: \$1,000

Website: <http://www.riverstyx.org/submit/microfiction-contest>

A prize of \$1,000 and publication in *River Styx* is given annually for a short short story. Submit up to three stories of no more than 500 words each with a \$15 entry fee, which includes a copy of the prize issue (for an additional \$5, entrants will receive a subscription to *River Styx*), by December 31. All entries are considered for publication. Visit the website for complete guidelines.

River Styx, Micro-Fiction Contest, 3301 Washington Avenue, Suite 2C, St. Louis, MO 63103. Shanie Latham, Managing Editor.

W*R*I*T*E



Writer's Alliance of Gainesville
A not-for-profit Florida corporation

P.O. Box 358396

Gainesville/Florida/32635-8396

[352-336-8062](tel:352-336-8062)/wagmail@cox.net

The Writers Alliance of Gainesville (WAG) promotes, encourages and supports aspiring and experienced regional writers. This goal is accomplished via WAG monthly meetings, public readings, ongoing small critique groups, a literary journal, writers' contests, and collaborations with schools and civic organizations to foster creative expression through the written word.

2021



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